

JANUARY 19-25 JANVIER 1995  
VOL 84 . NO 50

# THE MCGILL DAILY

IT'S COOL LIKE THAT SINCE 1911

## culture

EINSTEIN

**FIGHT THE HIKE!**

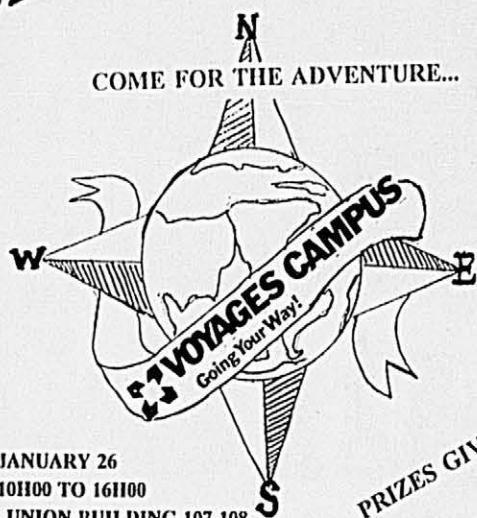


On Wednesday, January 25th, students across Canada are striking to stop the Minister of Human Resources, Lloyd Axworthy, from eliminating federal transfer payments — \$2.7 billion — which would double tuition fees.  
Meet at 2:30pm at Complexe Guy Favreau or 3pm at McGill's Roddick Gates to join the march to Radio Canada. See the Daily on January 23 for a map of the march route.



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## CARROT TOP

The McGill Daily in collaboration with Just For Laughs are giving away tickets to Carrot Top's Junk in the Trunk Tour.

Friday Feb. 3<sup>rd</sup> & Saturday Feb. 4<sup>th</sup>  
Club Soda

5240 Park Ave.

7:00 PM & 10:00 PM

To be eligible for the draw of a pair of tickets on Monday January 30<sup>th</sup>, you must correctly answer the following skill-testing questions:

- What colour is Carrot Top's hair?
- In what city does the sitcom *Frasier* take place?
- What is the first name of *Seinfeld*'s Kramer?

Please drop off your answers at the McGill Daily's Ad Office, University Centre Room B-07, no later than 5:00 PM, Thursday January 26<sup>th</sup>. Enter as often as you wish.

LIMITED TICKETS AVAILABLE!

THE MCGILL DAILY

Just  
for  
laughs



# Grosz!

## Animal Sex and Death

BY MEGAN MACGARVIE

"Animal Sex: Fantasies of Sex and Death". This was the attractive title of the first in a series of interdisciplinary lectures in society and culture at Concordia University.

Overseen by the Humanities Doctoral Program, the series started off with a bang in the form of a lecture by philosopher and theorist Elizabeth Grosz.

As Professor of Modern Critical Theory and director of the Institute for Critical and Cultural Studies at Monash University in Australia, Grosz has been hailed as the originator of new landmarks in feminist theory. Her renown was evidenced by the large turnout at her lecture on January 12.

Grosz is the author of *Sexual Subversions: Three French Feminists and Jacques Lacan: A Feminist Introduction*, as well as the recently published *Volatile Bodies: Towards a Corporeal Feminism*. In this latest work, Grosz

argues for an approach to subjective experience which favours the body over the unconscious as a framework for analysis.

In *Volatile Bodies* Grosz states that "bodies have all the explanatory power of minds". It is this idea that her lecture at Concordia further developed. As an example of the oft-explored connection between sex and death, Grosz referred to the work of French sociologist Roger Callois, whose lifelong obsession with insects and the idea of the femme fatale led him to interest in the "terrifying nuptial habits" of the Praying Mantis.

This insect exhibits a bizarre habit in which the female eats the male before or during sexual

intercourse. Until recently, it was thought that this occurred for nutritive purposes, but it has now been proposed that the female decapitates the male to ensure a more vigorous coital movement.

This practice, in the eyes of Callois, was reminiscent of the femme fatale and blood-sucking vampires. Adding the phallic nature of assault weapons, the phallus as a weapon of war, and the loss of psychic energy after orgasm into the equation, Callois hypothesized a connection between sex and death.

The second theorist examined by Grosz in her lecture was Alphonso Lingus, known mainly for his translation of phenomenological theory, who

writes openly about physical and sexual pleasure.

Lingus' work states that desire both defies representation and acts randomly, of its own accord. Grosz stated that "libidinal impulses liquify, unhinge intentionality towards the body" and characterized erotic desire as a perpetual cycle of gratification and longing.

Grosz's definition of true desire seemed to neglect the psychological. She explained the need for human beings to feel each other's actual physical surfaces. This sensory intensification of parts of the body was characterized as a blurring of the boundaries between the self and the other.

Grosz moved next to Freud, whose theories linking sex and death she attempted to debunk using Lingus' ideas about the nature of desire. She questioned the notion of "hydraulic sexuality" which states that orgasm is a necessary bodily release that is unhealthy to repress.

Grosz linked this aspect of Freudian theory to rape and prostitution, and further identified rape as motivated by a desire for power rather than a desire for sexual intimacy.

Grosz concluded the lecture with an observation that "Maybe it's important to reserve sexuality not for the realm of knowledge, but for that of pleasure". Sounds like a good idea.



## LETTERS

### Endorsing Gupta?

TO THE DAILY:

I was shocked to read *One Hindu nation?*, in which Kabir Ravindra interviews J.V. Gupta, president of the Ramakrishna Mission, a Hindu supremacist organization (January 16).

Considering that you allotted a two-page spread to this interview and did not even editorialize on the opinions expressed therein, your *Daily* might appear to be endorsing Mr Gupta's Hindu chauvinist views. I hope that this is not the case, since the *McGill Daily* is known to be the seedling ground for future Canadian journalists.

For starters, Mr. Gupta seems to equate Hindus with Indians, which is analogous to saying that if you are Canadian you must be Christian.

Mr. Gupta also has trouble differentiating concepts such as nationality, ethnicity and culture and very conveniently claims that Indian national unity can only be achieved if Hindus "get organized" like Christians and Moslems. While his logic is fuzzy, his intent is crystal clear: to convert India into a Hindu state, thereby violating India's constitution that mandates a secular and socialist state whose motto is "unity in diversity".

Mr Gupta is right though, when he claims

Hinduism is not a formally structured religion like Islam and Christianity. Thank God for that. Aren't the undue privileges of the Brahmins and the forced labour of the untouchables more than enough to sustain Hinduism?

By the way, I have no bones to pick with the Hindus. My Brahmin father gave up the privileges of caste for the ideals of a secular and egalitarian India.

MAYA KHANKHOJE

### A sober view of management carnival

TO THE DAILY:

In this way, so uninviting, where women have no place, I wonder about change, the difference I can make. I'm tired of getting slapped in the face with words of "idealist" and "too young to know better". I'm tired of stepping aside, watching how I breathe, what I say and whose toes I might step on. I'm tired of carrying around my pepper spray at night with its glow in the dark top and my heart in my throat. I'm tired of having to put up a wall between me and the world so that I won't hurt the average fucking male crows at me when walking down the street.

It's time to make a change. It's time for me to stick out my elbows and hold out my arms to make room for myself. It's time to make my image last longer than a sweaty palm print on a cold table top. It's time to let people see what is there, what is really there and provide a means for them to escape from their virtual reality world.

It is through positive reinforcement such as the Race to End Violence Against Women and the Mont Royal Breast Cancer run that change can be made tangible, so that it can be tasted.

Screw management carnival with their raunchy cheers and vulgar games, their drinking etc...where women are played like games in an arcade. They wonder how sexual harassment begins, well take a look around if you can. Don't follow, don't be followed. Stand on your own, you are only as strong as the roots you plant. All those students who spend a week drunk, forced to kiss men who have just vomited, but balk at the idea of helping someone on the street, participating in any social awareness event, or even spending time at the Old Mission... Don't have enough time, too much studying to do? Fuck you very much.

VANESSA CHEONG  
MANAGEMENT U1

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# Amplified technology at Oboro

BY MARIA LUNDIN

Oboro is starting out the new year with a group exhibition of three video artists. The artists are from PRIM, a Montreal centre for artistic use of electronic media.

These artists engage video in experimental ways in order to affect the way we relate to images politically, psychically and metaphorically. All three have experience with commercial uses of audio-visual materials; one is an editor, another a sound engineer. Their materials include small and large screens, speakers, analyzers, and diffraction lenses.

What makes the exhibit exciting is that the viewer experiences a rare meeting between some of the latest, most advanced technology and art with a strong socio-political message.

In a certain sense, this show is an example of the tendency within the gallery system to try to remain up-to-date with cutting-edge technological developments.

*La Pensée Rhizomatique* by Stéphane Claude and *Mediamorphose* by Yves Labelle are housed in a large darkened gallery room. The latter installation consists of a large projection screen and a smaller TV screen. The first series of images is a kaleidoscopic, symmetrical manipulation of a filmed crystal. The image shifts to a slow-motion version of a sequence on wolves in the wild.

The artist is addressing ecology with technology. It might not seem like an optimal combination, in view of the ecological crisis of today. But what is being put forward here is a view of a kind of "happy technology." Various electronic parts are spread on the ground to simulate a biological, ecological or electronic circuit, chain or system. There is also some three-dimensional imaging.

The other piece in the room shares some of these characteristics: it also sets up a relation between a smaller and larger screen, and has a soundtrack

composed by Claude. There are segments of the video that are psychedelic, as though filmed inside the body. These images are less effective because they are complex and confused

The most fascinating piece, *Diamond Cutter* by Gisèle Trudel, is in an adjoining, smaller room. This installation is simpler and more conceptual than the others. It consists of an old-fashioned grammophone holder, a tall vertical closet. The opening at eye-level contains a screen pointing upward and a diffracting lens. Standing a few feet away, the screen and lens are placed in relation to each other such that a holographic image appears to be projected in mid-air.

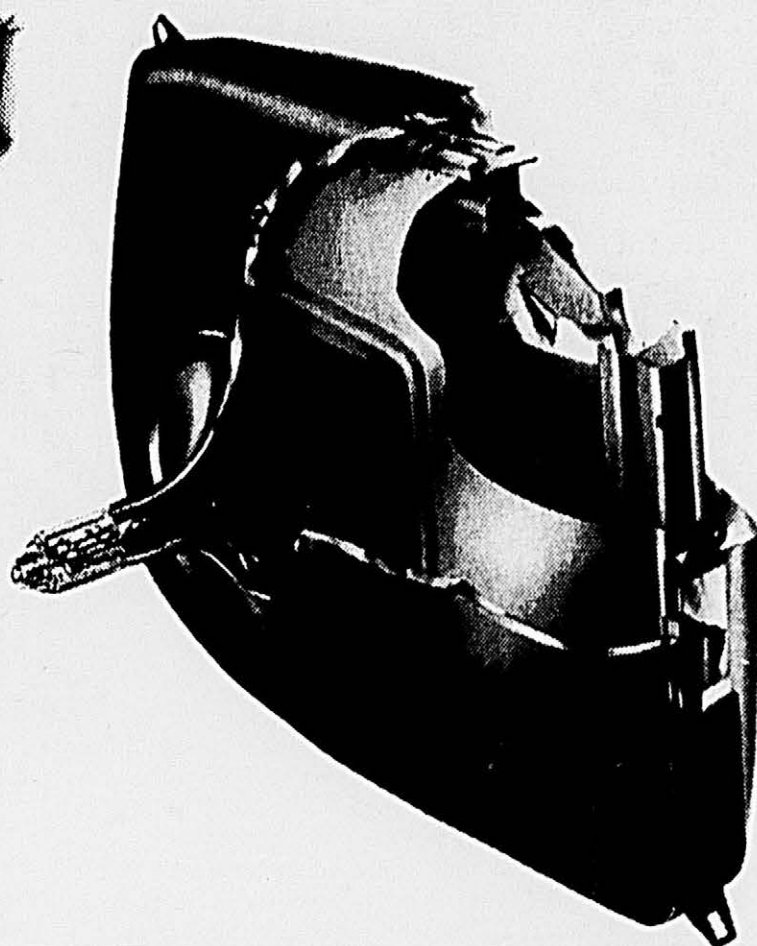
What is interesting about this work is that the conception is so simple, and yet it does rely on principles of reproduction technologies. This work also has a more sincere and nuanced tone, in its relation to its environment.

The image produced for the viewer is very beautiful and subtle, yet its ephemerality points to the "unreal" quality of all reproduced images. Trudel emphasizes that she "is concerned with the idea of a hidden screen."

The old piece of furniture refers the work to a time when the colonization of the mind with media-images was unknown.

This exhibit is important, because Trudel, Claude and Labelle are able to exploit the video medium without being bound by its potential market popularity and profitability. This allows them to be critical of the very medium they are using.

Group exhibit *Amplifier* is on until February 12, 1995. Oboro's hours are Wednesday to Sunday, 12 p.m. to 5 p.m. For more information call 844-3250, or e-mail [tricia@alcor.concordia.ca](mailto:tricia@alcor.concordia.ca).



## Art in the Computer Age British artist "Kit" at Observatoire 4

BY REBECCA MCKECHNIE

The works of 'Kit', the name of a British art collective, explore the theory and practice of "interactive art". Their area of study is assembling and packaging art, much like a kit.

Their name is intended to classify them as a "single gendered authorship" which means they refuse to submit to traditional labelling by gender.

According to the artists, they do not have "one purpose", rather their mandate is to provide a "visual or physical kit for the audience to take away", as well as inspiring the viewer "to construct their own ideas" from the art.

Their last piece was in the form of post card puzzle pieces. Viewers took pieces home to construct into various forms, and then mailed them back for the artists to assemble into the original form.

Kit's current project, titled 'Vacancy Kit', differs from their last piece, the hands on experience is limited to the studio. The set up is rather large, though the focus of the piece is limited to one computer screen.

The innovative format allows the viewer to interact with the computer using any sort of simulated credit-like-card. The participant then embarks on a technological voyage involving a cornucopia of images, specifically related to the human body. The

advancement and predominance of computer systems is a strong theme in *Vacancy Kit*.

The artists admit to their addiction to video games, the influence of the film *The Fantas-*

ranging from the stone age to a post-modern futuristic realm. Be forewarned, however, if you plan to visit Observatoire 4; the exhibit includes one piece only, hence the title.

The artists admit to their addiction to video games, the influence of the film *'The Fantastic Voyage'*, as well as the pervading existence of "transient bodies" adrift in cyberspace.

*'The Fantastic Voyage'*, as well as the pervading existence of "transient bodies" adrift in cyberspace. The piece utilizes medias

*Vacancy Kit* is on display at Observatoire 4, 372 rue Ste-Catherine, until February 4th. For more details call 866-5320.



Hey dude, race you to the layout and design meeting.

DAILY OFFICE, UNION B-03. 13H30.  
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# Bible thumper stumpers



Crank-calling the New Christian Right

BY JULIE CRYSLER

Media-pranksters the Christal Methodists are back with a new recording "Scripture Lips & Filter Tips".

The cassette features this collective making bizarre call-ins to authentic Southern evangelical radio talk shows. These are combined with bizarre sound collages of Nazi rallies, demented muzak, and the strains of "Some Enchanted Evening".

In a series of recordings, the Methodists, tell an intrigued radio host about a bogus organization called "Birthfirst!". This organization supposedly infiltrates abortion clinics, and induces labour in women requesting third trimester abortions, and delivers the premature babies. The Methodists tell the host that their slogan is "better a deformed Christian than no Christian at all".

The most persistent subject of the recordings is abortion. By appearing as right-wing as possible, the Methodists lure radio hosts who condone the actions of extremist anti-choice groups into defining their politics explicitly.

The collective, which originally formed as the *National Hardwood Floors Association* in 1987, now has three recordings to their credit. Last year, the collective dissolved, and reformed under the name the Christal Methodists as a full-time counter-insurgency campaign.

The Christal Methodists now have members based in Austin, Chicago, Berkeley, Toronto, and Montreal. The collective has no real leader, they work together on projects, communicating by mail and over the net.

The five-member collective is also known as the "Goy Division Counter-Insurgency Network", which consists of Surgeon General Herr Khmer Ribs, D.D.T., Reverend Doctor Shrimpy Scampers P.C.B., Debbie Dachau 666, NEIL

and Reverend Kritikal Dubbs 911.

NEIL, the member from Montreal and a Concordia graduate, is best known for his radio show on CKUT called "Radio Endurance".

According to NEIL, the collective began sabotaging Christian radio shows because they were "sick and tired of popular culture and the passivity it creates."

They are targeting evangelical groups in particular because they were disturbed by the way these groups are using the media to further a particular brand of right-wing Christianity.

NEIL believes that fundamentalism is dangerous because it fosters a sort of mob mentality. "People follow like sheep instead of thinking."

"Our main goal is to cause people to get out there and act, not to be a victim of the spectacle, but to create a spectacle," says NEIL. "We want to question mass communications and hopefully make people think."

The attention which the recordings have received in publications including *Factsheet 5* and *The Village Voice* have won the Christal Methodists an audience of like-minded people. However, the cassettes are available in very few record stores.

"We've had no problem in Montreal, at Cheap Thrills, but the big American chains, like Tower Records, are reluctant to stock our record, mostly because of the cover." The cover illustration for "Scripture Lips" depicts a woman inserting a crucifix into her vagina. The drawing is reminiscent of tampon-insertion diagrams.

These difficulties have not discouraged the Methodists. They continue to harass the organizations which they find offensive, over the radio and through the mail.

For catalogues and information write to the Christal Methodists, P.O. Box 650239, Austin TX, 78765-0239, USA.

## Stargazin'

Benefit concert at Woodstock

This Sunday, Freak Scene Productions present a benefit for the Starlight Foundation. Starlight is an international organization which grants wishes to terminally ill children. The foundation's mission is to bring happiness into the lives of seriously ill children through the granting of wishes and various related programs.

The show, "Stargazer" features some of Montreal's best up and coming bands, including The Nils, Tinker, Goldfish, and Stellar Dweller. In addition, local comedy troupe Organ Grinders will

perform between sets. Door prizes are also being offered courtesy of Cargo Records.

The goal of the benefit, which is being co-sponsored by CKUT, McGill Daily, Cargo Records, and Hour Magazine, is to raise \$3000 for the Montreal chapter of Starlight Foundation.

Stargazer at Woodstock 3781 St. Laurent Sun. Jan. 22 at 6:30pm. Tickets are available at Dutchy's, Rock en Stock, Phantasmagoria, Le Rock, One World \$7 in advance, \$8 at the door.

— Julie Cryslar

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# Defying the Junta

Femi Falana continues fight against the Nigerian military

**T**HE CAMPAIGN for Democracy in Nigeria is a coalition of 22 groups, including the 1 million strong National Students Organization. The group was formed in the wake of the military's annulment of the national elections won by Moshod Abiola in the summer of 1993.

The annulment of the elections signified the continuation of military rule in Nigeria which began in 1990 when Ibrahim Babangida took power in a military coup, overthrowing Shahu Shagala. In 1990 Babangida started a transition process to the elections which were eventually annulled.

At the time of the annulment, Abiola fled the country, returning only after a leadership change in the military government that assured him of a peaceful transition to power.

Any hopes for this transition were soon dashed when Abiola was incarcerated for treason. The military felt that Abiola's claims of being the rightfully elected president were jeopardizing state security. Recently General Abacha, leader of the de facto military government, agreed to release Moshod Abiola if and only if Abiola agrees to accept the position of prime minister and not president. Abacha also agreed to hand over power January 1 of 1996, only to change his mind again and push back the date to January 31, 1996.

Femi Falana is a founding member of the Campaign for Democracy. He, like Ku Sario Wiwa, the detained former president of the Society of Writers in Nigeria, has been working for the release of Chief Abiola and all other political detainees, and championing the call for a transition to democracy.

Falana, a lawyer, was under orders from the Nigerian government to remain within the country. He reached North America, by "escaping" through the bush to neighbouring Benin.

The following is an interview with Femi Falana. The interview took place on a weekend in December while Mr. Falana was here receiving the International Freedom award from the International Centre for Human Rights and Democratic Development.

by  
**Andrew Hurst**

**Daily: What rationale is the military using for refusing to hand over power to Abiola and respecting the results of the election?**

Falana: Their rationale is that following the crisis precipitated by the cancellation of the election results, the military state took over pretending to solve the crisis in the way of promoting national reconciliation and bringing back law and order, which they took away.

**Is this rationale primarily for external purposes?**

It's for external purposes, yes. The electoral crisis was caused by them (the military) in the first place and after a year in office, they have not addressed these problems. In fact, they have complicated the crisis. They are putting in jail the winner of the national election. This has exacerbated tension in the coun-

try and the crisis has been complicated further... They have demolished our democratic structures which were not threatening national unity or the security of the state. It [the military] is justifying prolonged military rule which we Nigerians are not going to accept any more.

**I understand that the military is trying to stir up ethnic tensions in the country...**

Yes, they are...they haven't succeeded because the question of justice transcends ethnic, religious and other primordial concentrations. The winner of the elections, Chief Moshod Abiola, defied ethnic and religious sentiments in spite of the fact that he is from the south and a Muslim. His deputy was also supposed to be a Muslim. People did not consider that. Christians, atheists and others likely voted for him. The government has not succeeded in this regard.

**Do you foresee a transition to democracy at any time in the near future?**

Yes, because the military is totally discredited. In the politics of Nigeria, they are massively involved in corruption, in destruction of the country, drug trafficking.

Also, at the international level, the military is no longer in the game. It has become a thing of the past. Military regimes have become pariahs in the international community, so they are bound to leave. They are finding excuses to prolong their stay.

For instance, they planned on

putting together a constitutional conference. They have claimed that they are going to leave according to the terms of the constitutional conference. But the objections of Nigerians is that no constitutional conference ever put them in power in the first place so it is not going to determine their tenure. They just have to leave. This is the kind of fraud that is going on but the people are not deceived.

**Is there dissent within the military itself?**

Yes, clearly a lot of dissent. It has led to the recent dismissal of the Chief of Army Staff and the Chief of Naval Staff who were leading a pro-democracy group within the military. The rank and file are also divided. The winner of the elections, Chief Abiola, defeated his opponents in all the army barracks in the country.

**Is there a possibility of a coup taking place?**

It is a possibility. The military regime in our country, like most military regimes, is not a stable government. It is susceptible to coups and counter-coups.

**What specific measures is the Campaign for Democracy taking presently?**

We are going to court, to press for the respect of human rights despite the fact that the jurisdiction of the courts has been reduced. We also try to fall back these days on the African Charter—to which Nigeria is a signatory—which we strongly believe has a binding effect on Nigeria.



**PHOTOS: ABOVE, FEMI FALANA SPEAKS AT THE INTERNATIONAL DEVELOPMENT. BELOW, FEMI FALANA RECEIVES INTERNATIONAL AND GISELE COTÉ-HARPER, (CHAIRPERSON).**





**AL CENTRE FOR HUMAN RIGHTS AND DEMOCRATIC  
NAL FREEDOM AWARD FROM ED BORADBENT (PRESIDENT)**

#### **What has been the reaction to the Nigerian situation amongst the rest of the African community?**

Very, very negative. They have been supportive of the military government because it has a lot of oil to dish out and bribe...except (South African President) Mandela who was in Nigeria last week for a four hour visit where he challenged the military and their claims to be the rulers of Nigeria. He demanded the immediate release of the rightfully elected President.

#### **How was he received?**

Well, of course, the military did not like what he had to say. The Nigerian people were very impressed with his position and support. The government claims that discussions will continue on his demands.

#### **Did the government not say that Abiola might be released?**

The military want him to renounce his mandate as a condition for his release. He would prefer to die in prison rather than renounce his mandate because the mandate is not personal. It is a popular mandate from the Nigerian voters. It is up to them to decide his fate. It is up to those who voted for him to renounce his mandate, not for him. He has advised the government to go and tell the people to withdraw their support for him. He's not giving up and that has been a problem for the military.

#### **Has the Organization of African Unity (OAU) said much?**

Nigeria is a dominant power within the OAU and ECOWAS (the Economic Community of West Africa) and this has made it difficult for African leaders to intervene.

Many of them have their own problems to cope with. There are still some dictators around, like Mobutu (in Zaire), who claims to be an elected president and there is that other man in Togo (Eyadema), and the military has taken over in the Gambia. This is why we sincerely believe that the international community, particularly Western democracies, can do a lot in terms of maintaining pressure on Nigeria to hand over power to the winner of the election and allow democracy to exist in Nigeria. Unfortunately, you find that most of the Western countries are being hypocritical.

#### **Why do you think that is the case? Why is there so little interest? Obviously, it is difficult because the media has been shut down...**

The Western governments are ignoring the situation because of the complicity between governments, major financial institutions and the government of Nigeria.

It is a very big market, with cheap labour, one of the cheapest in the world, despite the very unfavourable financial climate. Most of the money stolen by government officials in our country ends up in the vaults of Western banks. There are a lot of vested

interests. The attitude of the press [and] the media in the West is understandable because the ownership of the media in the West is largely controlled by the same vested interests which own the financial institutions.

Even VOA (Voice of America), BBC (British Broadcasting Corporation), all the national broadcasting services rely on government reports and police information. CNN has not reported anything on Nigeria now for upwards of about two months. Since the CNN reporters were deported from Nigeria in September, we have heard nothing from them. Same thing with CBS, which is very disturbing.

#### **Is the Campaign involved in awareness raising?**

Yes, it is part of why we're around. We have affiliates in London and Washington, to report to those in exile and to speak on behalf of the Campaign. It is augmenting what we are doing at home.

#### **Do you think you will be arrested when you return to Nigeria?**

Yes, most likely. I have been told that the government knows that I have left the country. But I have been detained before. So far this year, I have spent a total of 55 days in detention.

Last Wednesday, Falana was detained for defying the government order and coming to North America. Beko Ransome-Kuti, Chair of the Campaign for Democracy has also been detained..

Some of the courts have responded positively to the approach. We organize protests, demonstrations, rallies, meetings, which are usually disrupted by the military police. Sometimes they send armed gendarmes into the streets to kill people, to kill unarmed protesters. We also embark on other forms of civil disobedience like sit-at-homes.

**I understand the academic community, many of whom belong to the Campaign, are on strike...**

They have been on strike for over three months...

**...the oil workers were also on strike earlier...**

yes, they suspended their strike after about three months

**...is there much else in the way of labour action?**

Yes, the nurses have been on strike now for upwards of five months. Many teachers unions are on strike in different parts of the country. Education has virtually ground to a halt in Nigeria.

**Has your strategy changed at all over the past few months?**

Well, we are changing with the times in the sense that police are killing people on the streets now. We have suspended street protests for now. We want to avoid having policemen killing people.

We still have students demonstrating on campuses, we still go to court, we have people coming to court in large numbers to protest. The Medical Association has

intervened on behalf of those in detention. They have also examined the detained President, Chief Abiola, who has medical problems and they have made their recommendations known to the military government. They recommended that he be flown abroad for urgent medical treatment. The government has confirmed this through its own medical experts yet they have done nothing. The Nigerian Bar Association is taking up the issue of government disobedience of court orders.



**Western governments are ignoring the situation (in Nigeria) because of the complicity between governments, major financial institutions and the government of Nigeria.**



# events

# events

# events

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## Today

- McGill Taiwanese Students' Association (MTSA) general meeting to elect a new VP Internal and pass a new constitution. Shatner R. 107, 17h30. Info: Joe 465-3949
- Christian Belief and the New Catholic Catechism. "Death of the Messiah". Newman Centre, #484 Peel at 19h30. Tel. 398-4106.
- Fighting the Axworthy Cuts: The Canadian Federation of Students. Discussion 8:00pm, Room H-773, Hall Building, 1455 de Maisonneuve W.
- Quebec Public Interest Research Group (QPIRG) general interest meeting Leacock 232, 18h30. Keynotespeaker: Dimitri Roussopoulos, Montreal editor, writer, economist and controversial anarchist.
- Canadian Studies Graduate Students' Association, general meeting. All graduate students with an interest in the study of Canada are welcome. Thompson House, 17h.

## Tomorrow

- McGill Taiwanese Students' Association (MTSA) 1995 Reunion Night. Chinatown, buffet supper with karaoke. \$10 members, \$12 non-members. Info: Helen 284-3482

## Sat 21 Jan.

- McGill Taiwanese Students' Association Language Exchange get-together. Thompson House, 18:30. Call Helen at 284-3482 for details.
- Japan Awareness Club Ski Trip to Mt. Tremblant. Members \$34, non-members \$39, rentals \$8 (extra). bus leaves 7h30 and returns 19h. Sign up in Arts bldg lobby 11h00-15h00, Jan 16-19. Info: 398-9153
- The Caribbean Students' Society of McGill presents a party with D.J. Curtis. Shatner Rm. B-09/10, 21h00. members \$3, non-members \$4. Info: 989-9127, or 935-3766
- AIDS awareness conference presented by NACOI, ICSCA, and SAYAC. 9h, Shatner Centre. Students \$5. Includes lunch, evening buffet and dance

# events

## Sun 22 Jan

- Temple Emanu-El-Beth Shalom Programming committee presents TEA & TIMPANI. 14h. Info: 937-3575 all welcome
- Montreal Assault Prevention Centre offers a self-defense course for women called ACTION. Info: 284-1212.
- The Federation of English Writers of Quebec "Open Mike Nights" starting January 22nd and every third Sunday of the month. Info: Peter Feder 934-2485.
- ICSCA general body meeting 18h00, Shatner 310. Info: 398-6816

## Mon. 23 Jan.

- Women of Colour Collective at McGill will be holding a meeting at 16h30 at the QPIRG offices, 3647 University to plan for International Women's Week.
- PC McGill general meeting. Keynote speaker: Jodi White, chief of staff to former PM Kim Campbell. 13h30-14h30pm Arts Rm. 160.
- McGill Mature & Re-Entry Students Association reception for Principal Shapiro Monday, January 23rd in Arts B55F. Info: 398 5680.
- Tues 24 Jan
- Big Buddies Tutoring Club meeting for new members. Shatner Rm. 107, 19:00 and on Tues, 24 Jan. in Shatner caf. at 19:00.

## Ongoing

- Tel-Aide, a 24-hour telephone crisis line needs volunteers. Info: 935-1105 to speak to a Tel-Aide volunteer call 935-1101
- The New Hope Centre needs volunteers with their own cars to bring senior citizens grocery shopping once a week on Fri mornings. Info: 484-0425
- Jewish Family Services of the Baron de Hirsch Institute needs mature and caring males between 18 and 30 to become Big Brothers. Info: 342-0000
- Japanese Canadian Cultural Centre offers Japanese language courses beginning Jan 24 on Tues or Thurs. evenings for 10 weeks. Info: 728-5580
- Jerzy Warecha presents a painting and mixed media art exhibition. Jan 9-27. McGill Faculty Club



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# Must I Always Remember?

## Jean-Marc Returns

BY PETER GRAEFE AND JON ROBERTS

From the outside, it appeared like the pathetic end to a once immensely popular pop group.

The Box were radio favourites in the 1980s with songs like *Walk Away, With All This Cash* and 1987's *Closer Together*. The Box — who had not performed live since a spring 1992 — played a free concert last November at the Jailhouse Rock Café.

While the concert consisted nearly entirely of new songs, it was obvious that the band was unable to eradicate the vestiges of 1980s pop and that guitarist Claude Thibault was not up to the task of creating new sounds for the 1990s. Jean-Marc managed to save the show with his imposing presence, especially during "L'affaire Dumoutier," but his air guitar smacked of pure fromage.

An impromptu interview with Jean-Marc at Frères Sakaris Epicerie the week after the show revealed that the band had a new New York agent shopping for a record contract, but as the months stretched on, it appeared that the Box had been relegated to the dustbin of history. This impression was fortified by the appearance of posters for a "Soirée Intime" with Jean-Marc, "ex-chanteur de 'The Box'" at Bar Vertigo November 16th.

From the inside, the story is entirely different. Jean-Marc explains: "What happened? The

band got caught up in a heavy legal situation. We wanted to buy back our catalog. We decided we were going to go our own way."

In order to get the money to buy themselves out of their record contract, Jean-Marc, in co-operation with Thibault and bassist Jean-Pierre Brie started up their own jingles firm.

"We worked hard making pitches, then people started calling us," Jean-Marc notes with pride. Brie adds that their jingles company, named "L'oreille Cassé" after a Tintin adventure, became "the biggest [jingles] company [in Québec] in a matter of a year, "and indeed allowed the Box to buy their own private studio.

The Box thus turned from pop songsters to jingle fiends, with Thibault and Brie quite happy to continue composing for commercial purposes. Jean-Marc, however, is currently trying to get a new band together. "Why did I decide to do it? Because I love it! It's the only thing I do well," he says explaining his return.

Ultimately, Jean-Marc is looking for a record deal in Japan, Germany, England or the United States. "The problem with Canada is that it's a 25 million market... It's a simple matter of fact that it costs \$100,000 to record an album and another \$50,000 to make two videos...

You therefore have to sell about 150,000 copies to break even. My way around that is to get a market of more than 50 million. The question is: where does the bacon lie?"

Although he already has the songs he'd like to record, Jean-Marc first needs to get his band in shape by playing low-key gigs at Vertigo, Barouf and Voltaire. "I need to degrease myself. You need to go out there and just play live."

When asked about the state of the local music scene, he notes, "that question has been around us forever. There are sufficient places around and that's all I care about. I like living here, but I sure won't stick around St. Denis if I need to do work elsewhere."

If the November 16th show at Bar Vertigo was any indication, Jean-Marc has put together a fine band. The guitarist, François, certainly has brought

the band's sound into the 1990s, completely rejuvenating the decade-old "Must I Always Remember."

Halfway through the first set at Bar Vertigo, Brie entered and he smiles as he watched Jean-Marc air guitar on the tiny stage. We thought that perhaps there was some tension between the Box and Jean-Marc, but Brie said that it had not been a hostile break-up.

When asked if he would help produce Jean-Marc's solo album in the L'Oreille Cassé studio, he said, with a wink at Jean-Marc, "Oh no. Jean-Marc is a great producer. He can do it alone."

Brie's assertion that Jean-Marc is "bound for success, but maybe he's better on his own," rings true when one compares Jean-Marc in 1994 to the Box in 1993. While some of the new material, such as "Stardust Motel" and "Faces in the Sky," is derivative, a few tunes such as

"I'm Never Going to Die," are perhaps more likely to stimulate record company interest.

It is nevertheless unfortunate that Jean-Marc, who notes that, "grunge music is the best around," and who credits it for defying its image by showing originality and care, hasn't moved more forcefully away from his pop roots.

Asked about being hassled once again by francophone media for singing in English, Jean-Marc, who lives in French, is resigned. "I suppose it will start again. I'm an entertainer, not a politician." Ignoring some of the humanist anthems in the Box repertoire, he adds, "you can be an entertainer, like Elvis, or an artiste with an agenda. I'm a true Quebecer. A Quebecer won't get past 2020 if they don't understand that the world outside this province communicates in English. If you want to be two wagons behind, that's fine. I won't do it."•

## Howling at the Moon

### Brad Fraser's "Wolfboy" at Morrice Hall

BY SARAH MIHAJIC

"Even a man who is pure in heart, and says his prayers by night, may become a wolf when the wolfbane blooms and the autumn night is bright."

This curse was first uttered in 1941's classic "The Wolf Man," starring Lon Chaney. Now, over fifty years later and in the dead of Montréal's winter, one can hear it being whispered in the wind.

For good or for ill, a werewolf has come to McGill University.

During the last week in January, Tuesday Night Café Theatre (TNC), presents Brad Fraser's horror play "Wolfboy", the story of two teens in a boy's home — Bernie, who is a suicidal football player, and David, the werewolf — and their developing friendship.

"Wolfboy" is an early play of Fraser's, who is best known for the play "Unidentified Human Remains and the True Nature of Love" and the film version "Love and Human Remains" directed by Denys Arcand.

First year English graduate student Roberto Aguirre directs the play, which he describes as "a healthy mixture of blood, sex and horror."

"It is also very funny", Aguirre continues. "Fraser writes for a specifically younger audience...the twenty-somethings, if you will. Things move quickly, a lot happens in a short amount of time."

"Wolfboy" is performed



without an intermission and runs just over an hour.

Casting the show was difficult, as so many talented people auditioned.

"They were all so great...what's nice is that the cast is made up of both newcomers and people who have had more experience", says Aguirre. "They've put in a tremendous amount of work and it shows. The play is about two teenage boys trying to come to terms with who they really are, which is hard enough to do if you're normal. But when one of the boys is a wolf, then things get really tough."

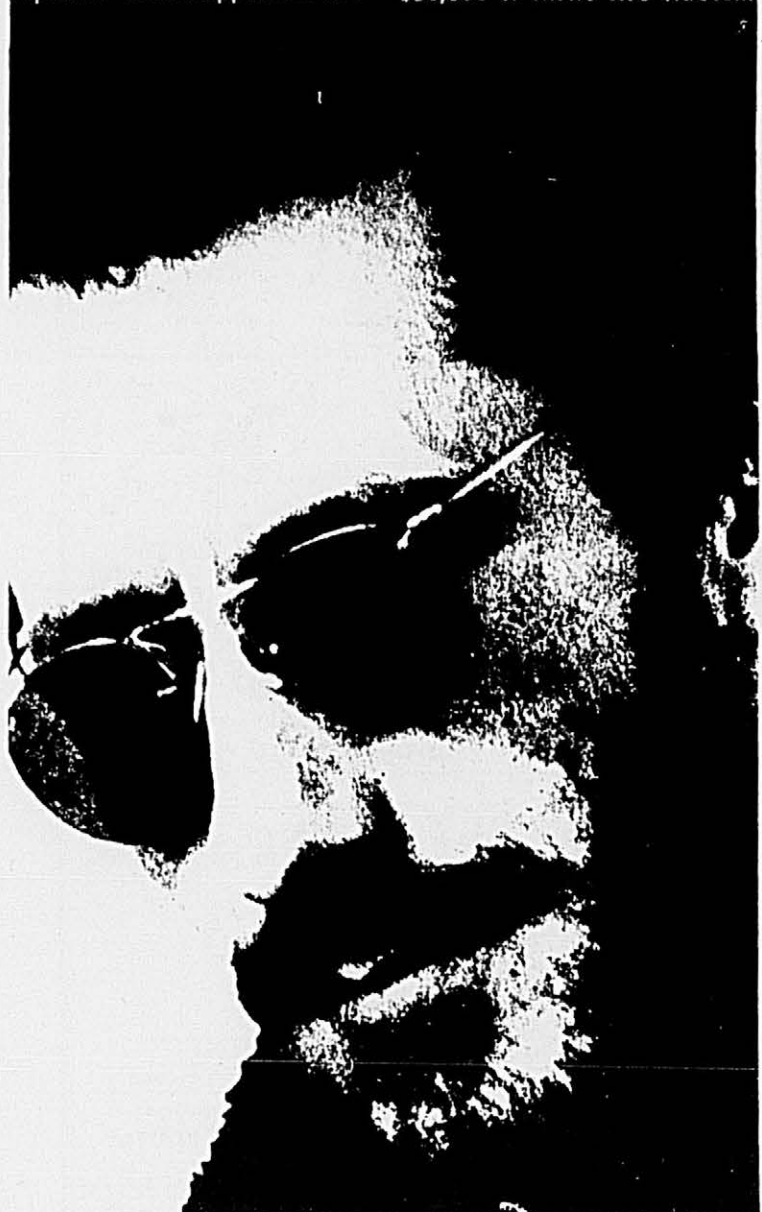
Aguirre's directing techniques range from improvisation to "homework assign-

ments", where actors write diaries as their characters.

Aguirre describes himself as a visual director. The set in Morrice Hall is simple because Aguirre chooses to construct images which he calls "stages pictures" by using the actors themselves.

"Morrice is so intimate that the audience is right there with the actors...someone's attacked not three feet from the first row of seats. Yes, it's scary. Really thrilling" Aguirre says.

"Wolfboy" plays Morrice Hall (3485 McTavish), January 23-28 at 8pm. Tickets are \$7 for general admission and \$5 for students and seniors.





# hHead of their time?

Toronto band working towards the top

BY BLAINE WASYLKIW

Toronto seems to be pumping out some pretty cool bands in the last few years and hHead are no exception. Their first major label album *jerk* has been released and the band is out on tour in support of it.

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**THIS IS THE BAND: AND AS THEY SAY, THEIR MUSIC SUCKS.**

Started way back in 1991, hHead sold over 200 copies of their demo tape *Potato*, giving them an early indication of the success they would come to enjoy in later years. Trimming the number of band members from five to three, the band released an ep, *Fireman*, and worked the tour circuit hard, travelling all over Canada three times. A year ago, the band won \$100 000 in Toronto radio station CFNY's "Discovery to Disk" contest and used the money to buy new equipment and get in some serious studio time, resulting in the *jerk* album (which was produced by Dave Ogilvie, who has worked with the Dough-boys and Babes in Toy-land).

When asked to describe the band's music, drummer Mark Bartkiw said (laughingly) that "it sucks...". Though I hesitate to use the clichéd term "alternative", it is hHead's genre. Bartkiw says their influences vary daily, usually whatever is in the stereo at the time, from the Doobie Brothers to Ween.

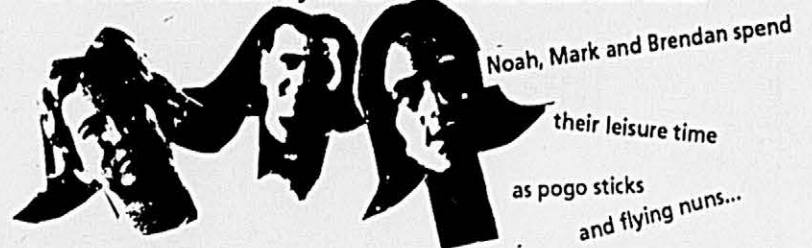
Bartkiw realizes that it is hard to make it as a band in Canada, and that an ambition to work, along with a video, are what it takes to pull it off. He is, however, hopeful of the band's future. hHead has just been signed to a five-record deal by the la-

bel I.R.S., and are finally going to have their albums mass-released onto shelves all over the continent. Asked where he hopes to be in five years, Bartkiw said that "if the world doesn't end" he still hopes to be making records and taking their show on the road.

hHead has just been signed to a five-record deal by the label I.R.S., and are finally going to have their albums mass-released onto shelves all over the continent.

One thing that frustrates him (though is humorous at the same time) is the fact that both Stone Temple Pilots and Moist once opened up for hHead and now it's vice versa.

Swearing never to let anyone open up for them again, hHead come to Montreal on January 27 with *Slaves on Dope* and *Shades of Culture* to play at Fousfoues. Go out and catch their show.



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# Hallucinating on the Net

BY JULIE CRYSLER

Populated by twinks, and rife with tiny sex, MU\*s are a growing part of the cyber-landscape.

MUSHs, "Multi User, Shared Hallucinations", are virtual environments in which people are able to interact. They belong to a family of Internet systems known collectively as MUDs, or "Multi User Dimensions", or simply as MU\*.

Like many people, McGill students Jodi Rice and Rachel Scott came across MUSHs quite by accident. Jodi was working on an essay about *Dune*, a science fiction novel by Frank Herbert. Rachel, her roommate, came across an item labelled *Dune* in an internet directory.

On closer examination, she realized that it was not just a text-based game which she could download and play at home. It was an interactive game being played simultaneously by users all over the world.

MUSHs are not exclusively populated by lonely computer hackers. According to Jodi and Rachel, MUSH users may be: students like themselves, people in their mid-twenties with jobs, 15 year old kids that are into Japanese animation, thwarted actors and writers, and computer consultants.

"It's like a worldwide student lounge," Jodi said.

These virtual spaces differ from IRC (international real-time chat) which is a virtual CB radio with different channels that people use to communicate. Instead, MUSHs consist of a completely simulated and fully described, text-based environment.

As Rachel explains, "it's like walking through an already-created environment. Everything is described in text. If you see a door, you can walk through it, you can look at objects and move around the virtual space."

Games similar to MUSHs have been around since the late 1970s. The first MUD was based on the role-playing game "Dungeons and Dragons". Since then, a wide variety of multi-user games have cropped up in cyberspace. These fall into a number of genres. Many MUSHs are games based on books, movies, and television shows.

According to Jodi and Rachel, the majority are set in "dark worlds", which is a reflection of our own world mixed with the supernatural. These MUSHs are populated by demons, elves, and other mythical beings.

MUSHing involves creating a character and then playing out that role by interacting with other characters. This process is known as "character generation" or "char gen". This is one of the main features of the MUSH which makes

## Mini-glossary\*

**char gen:** the process of creating a character (i.e. setting gender, species, etc.)

**lc:** in character

**newbie:** a new player, generally unaccustomed to the MUSH environment

**ooc:** out of character

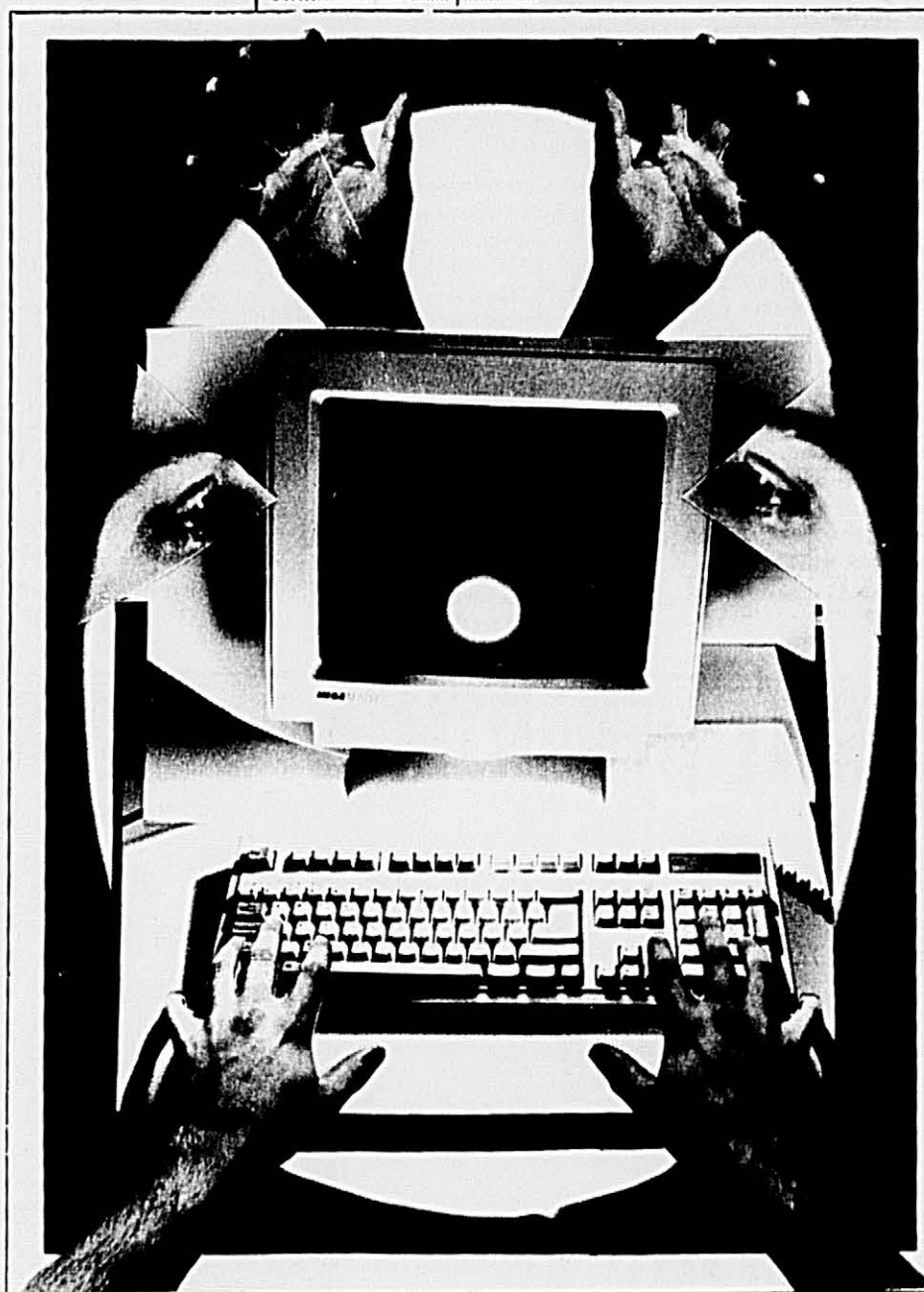
**rl:** real life

**tiny plot:** usually discussed out of character, planning a storyline for the MUSH

**tiny sex:** mutual virtual stimulation

**twink:** someone who doesn't observe proper etiquette within the MUSH context. (i.e. plays two characters, and uses one to forward the ends of another, uses character descriptions reminiscent of bad fantasy novel cover illustration, spends all of his or her time trying to seduce other characters, confuses in character with out of character, or refusing to conform to the theme of the MUSH)

**twinkism:** the twink phenomena



\*all standard net abbreviations apply

it so attractive to users.

As Rachel explained, "You can recreate yourself. Often the people are handicapped in some way, deaf, mute, have a speech impediment, confined to a wheelchair, or just have trouble in social situations. On the MUSH you can remake yourself as acceptable to MUSH society. You can escape your real-life identity."

The fantasy and escape factors of MUSHs often make the games highly addictive to users. Jodi and Rachel often play for hours a day.

"It's great, because there are inevitably people around," Jodi said.

Jodi and Rachel are currently in the process of creating a new MUSH called *Danse Macabre*, set in fourteenth century France. Unlike many multi-user games, which are basically hack and slash games along the lines of *Dungeons and Dragons*, *Danse* is more socially oriented.

"You don't just go around killing people," Rachel said.

## The Chain of Command

MUSHs are hierarchically organized. The "god" of the MUSH is the person who has ultimate control over the environment.

The hierarchy proceeds down a chain of command to the lowest, clueless newbie.

Jodi and Rachel hold what are known as "wizardships" on *Danse*.

"Wizards have extra powers. You can see where people are logged on from. You can pick people up against their will. You can wander around unseen," explained Jodi.

These powers are not to be taken lightly. Gods try to choose wizards who will not abuse their powers. According to Jodi and Rachel there is an entire book about wizard etiquette.

Due to the hierarchical order of MUSHs, players are often accused of being elitist. In order to function within an environment, users need to know a long list of commands, known as MUSH code. It is

also important to know the administration in order to get hired for positions of power.

Rachel admitted: "It tends to get very cliquey. We only got hired on *Danse* because we know Delia." Delia is the "god" of the MUSH and known to *Danse* regulars as Death.

MUSHing also has a certain amount of snob appeal for users.

"It's elitist in the sense that we don't have a lot of tolerance for people who are bad at role-playing, or are twinks, simply because it punches holes in the hallucination," Jodi said.

She was quick to point out that it is rare for MUSH enthusiasts to be rude to people online.

"I suppose to some, this comes off as a 'surface society' attitude or a little hypocritical. But when you're on the net, you can't read someone's tone of voice," Jodi said.

## Identity Crisis

Rachel's function as a wizard on *Danse Macabre* is to act as an ombudsperson. She handles players' complaints. This gives her an interesting perspective on the nature of player interactions in the MUSH environment.

"You get some really awful people. It turns into a real soap opera sometimes. Sometimes people carry grudges from one MUSH to the next. People have a hard time separating real-life from the MUSH."

According to Jodi, on one MUSH, two players began dating in real life, and were married in-character on the MUSH. When their real-life relationship went sour, the woman's character came after her ex-boyfriend's character with an axe. She proceeded to murder that character, and commit virtual suicide, much to the annoyance of other players.

Another phenomena peculiar to multi-user environments is "tiny sex". Jodi describes this odd practice as "mutual virtual stimulation". Tiny sex is similar to phone sex. Two players will find some dark uninhabited corner of the MUSH environment, and describe explicit "poses" to one another.

According to Jodi, occasionally one of the participants will record the interaction, and proceed to post it over a number of internet newsgroups. This is the internet equivalent of videotaping a sexual encounter, and without your partner's consent, making it available at the local video store.

## Traffic Jam on the Information Highway

The internet is now a huge sprawling mess of wired computers. Jodi and Rachel complain that the net is full, and disproportionately full of twinks. Newicon-based systems, like America Online, are making access to the net increasingly easy and democratic: all you need is a modem, a pulse, and a huge wad of cash.

Despite this, MUSHs are still a little known area of cyberspace, and expensive to use for those without free internet access from universities.

To find out more about MUSHs, MUDs, and a whole spectrum of MU\*s, check the listings in the newsgroup rec.muds.announce. For general information, questions, complaints, and problems check the listings under rec.muds.tiny.